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MOTION-PLAY MAGAZINE

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A MERRY CHRISTMAS GREETING

ANITA STEWART, enduring favorite; each production strengthens her popularity. First National has featured her in "Playthings of Destiny," "Her Mad Bargain," and is completing "The Question of Honor."

Photo by Edward Thayer Monroe.

Christmas is Here—

MARY MILES MINTER, Realart star, is rewarded for staying up late to watch for Santa Claus.

CONSTANCE BINNEY, of Realart, adds another gift to her already overburdened Christmas tree.

Roses for remembrance; WANDA HAWLEY'S distant friend has said his greeting with flowers.

Would you like to have a doll for Christmas? Here's MAY McAVOY in Realart's "Baby Doll."

For her excellent work in "Wife Against Wife," and other recent successes, PAULINE STARKE merits arms full of gifts and greetings.

FAY TINCHER, of Christie Comedies, has settled down for a long winter's afternoon and is comfortably enjoying a holiday book.

GARETH HUGHES, the boyish Metro star, whose poetic temperament has been revealed on the stage and screen. His newest picture is "Stay Home."

FROM THE MANGER TO THE CROSS

A beautiful picture, made by the Vitagraph Company, and is a welcome revival at this season of the year. The scenes, connectedly, suggest epochal events in the life of Jesus of Nazareth, and were actually taken in the Holy Land, where the Immortal Nazarene was born, where once He lived, and where once He died. The photographs are of authentic locations, the professional actors less than a score and crowds of lesser characters are played by natives in native raiment. This picture is a masterpiece that has won the universal commendation and praise of the clergy and laymen.

TORA TEYE, one of the favorite stars of the Swedish Biograph Company.

JENNY HASSELQUIST, of the same company, who started her professional career as prima ballerina in Stockholm.

After all, there is only one ALICE LAKE, but the double exposure habit has fastened itself so permanently upon motion picture stars that Miss Lake just couldn't resist the temptation to fall in line and look at herself just as if she were somebody else. She has to do it anyway in her new Metro picture, "The Infamous Miss Revell."

She appears as two sisters, Julien Revell, who is "infamous" and Paula Revell, who could get by any board of moralistic censors. It's as Paula, with the St. Cecilia expression, that Miss Lake sits at the piano. The picture is a Dallas M. Fitzgerald production of a story by W. Carey Wonderly, adapted for the screen by Arthur J. Zellner.

Four for P

Founded on one of Thomas Burke's "Limehouse Nights" stories, D. W. Griffith's "Dream Street" stands out as one of the artistic triumphs of the year. A story of dream people who look through wistful windows, or walk with visions on the street of dreams.

A scene, rather reminiscent of a Cabanel painting, from Victor Seastrom's new photodrama, of the Italian Renaissance, "Judge Not," produced by the Swedish Biograph Company. Jenny Hasselquist and Gosta Ekman are the leading actors.

The motion picture industry progresses. Pictures t
quent and are deemed of positive value. The art
play has an immeasureable effect in cultivating an
than an industry. Its constant trend toward beauty

emembrance —

In making "Fool's Paradise" for Paramount, Cecil B. De Mille brought to his scenes his usual artistic touch. Mildred Harris, like an idol, sits cross-legged in a sumptuous Oriental temple, a reproduction of Wat Chang and Angkor Wat, two of the architectural wonders of the Orient.

that are rememberable because of their beauty are more fre-
directors of the producing companies maintain that the motion
aesthetic sense in our public. It is being made an art rather
is potential in bringing loveliness before the public.

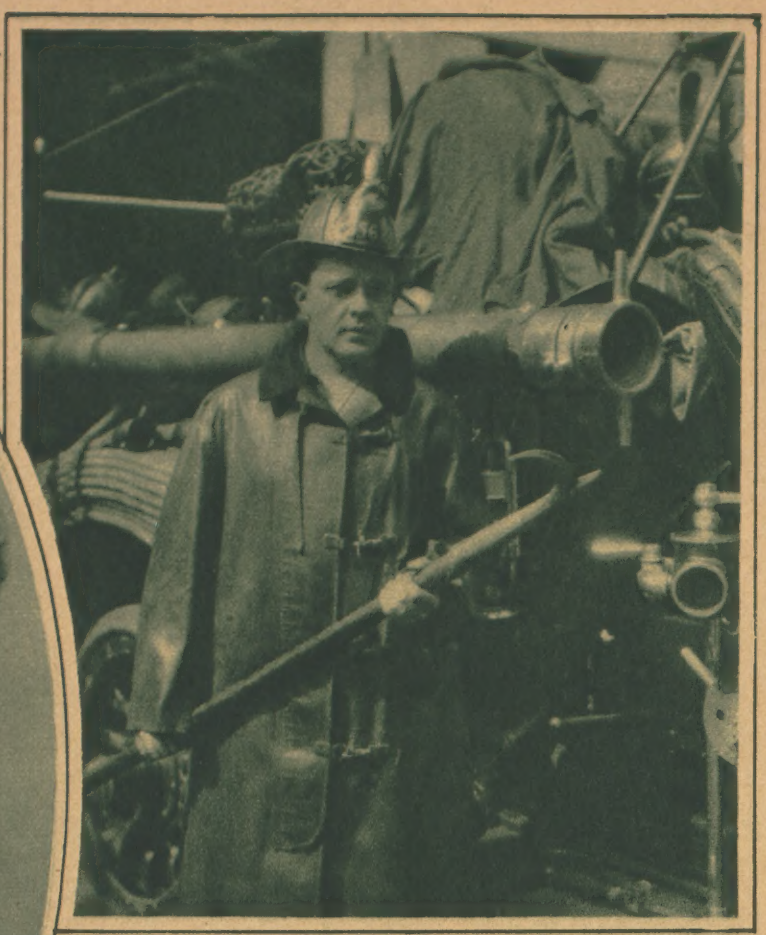
Mabel Ballin in "The Journey's End," a Hugo Ballin independent production. The poet, painter or musician frequently omits his best touch for the sake of the ultimate whole, so this scene was cut from the film to make a better ensemble.

Attaining Early Ambitions

EUGENE O'BRIEN, at the tender age of six, attended a Catholic School. His ambition was to become a Monk. How handsome Gene would look today if he really donned the costume.

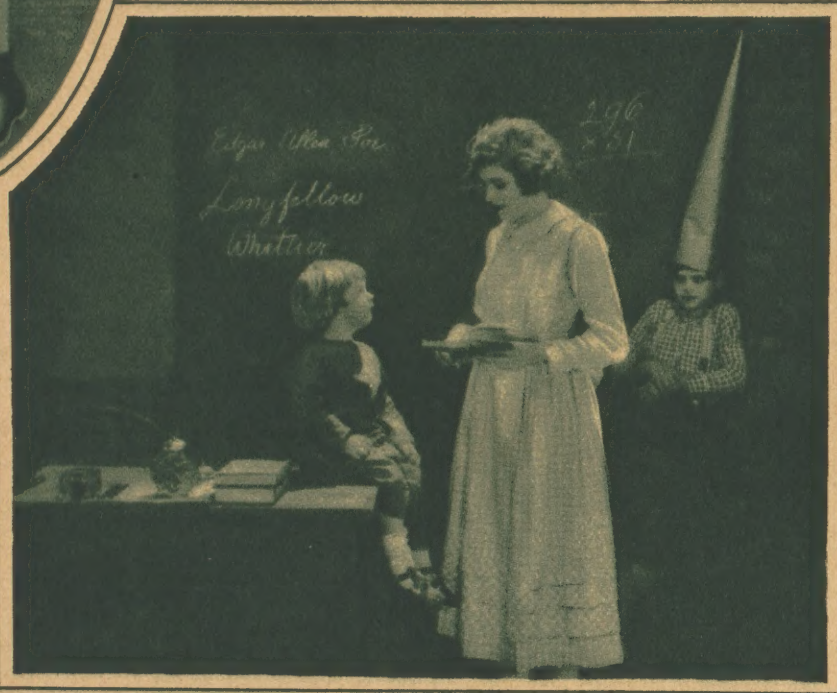
CONWAY TEARLE had a very delicate ambition. He wanted to be a champion prize fighter. This ambition was strong within him until he reached the fifteen year mark.

Selznick Stars.
Photos by Charles Duprez.



Ever since NILES WELSH was five he chased every fire engine within hearing. To this day Niles loves the life of a fireman. Here he is all dolled up waiting for something to explode.

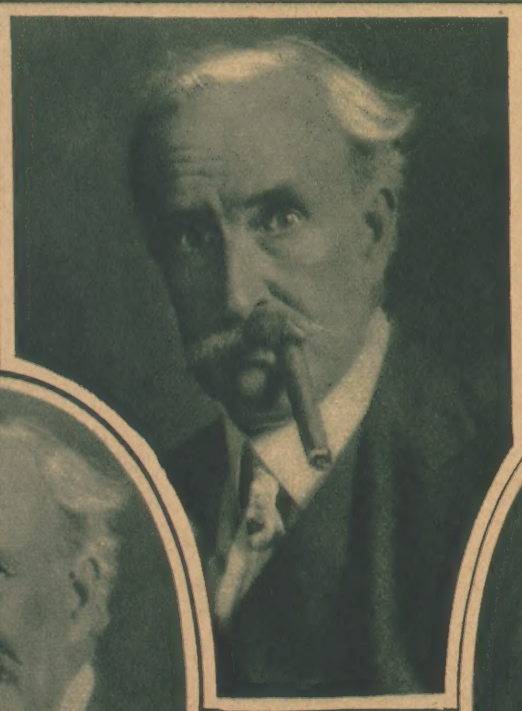
OWEN MOORE as a lad never could get quite enough to eat. His ambition to be a cook seemed a short cut to enough food. Here is Owen today, taking the jackets off the spuds.



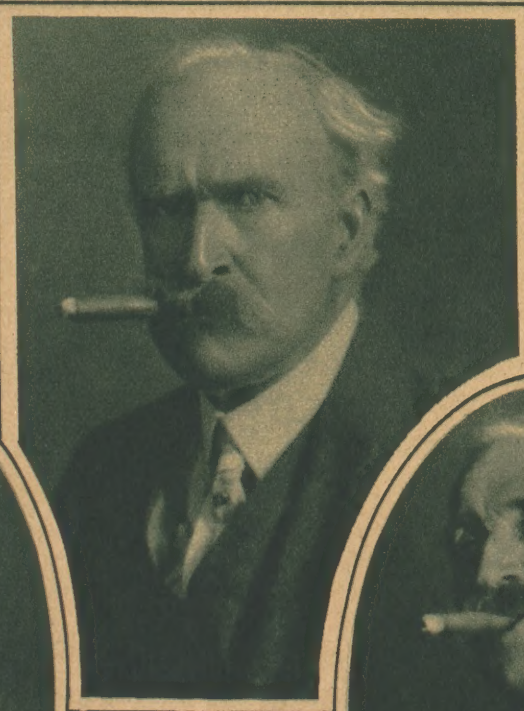
When ELAINE HAMMERSTEIN was going to school, she just longed to be the school teacher. This is what she wanted to be, but the movie fan knows what she has become.

The Cigar Indicative

THEODORE ROBERTS, famous character actor in Paramount pictures, uses his ubiquitous cigar as an aid to express his emotions on the screen. Roberts and his cigar are synonymous.

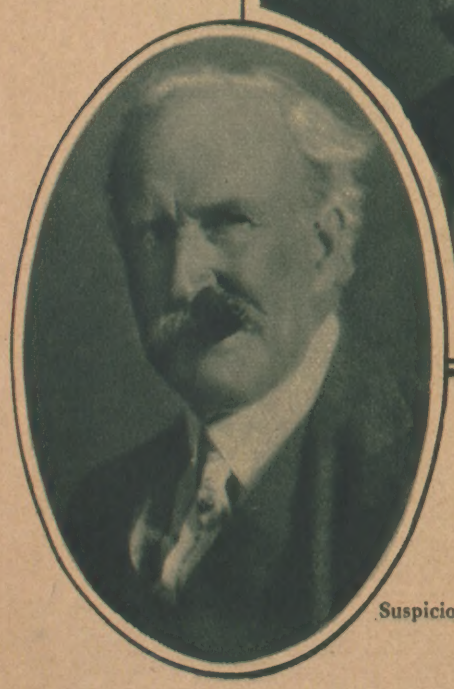


Surprise

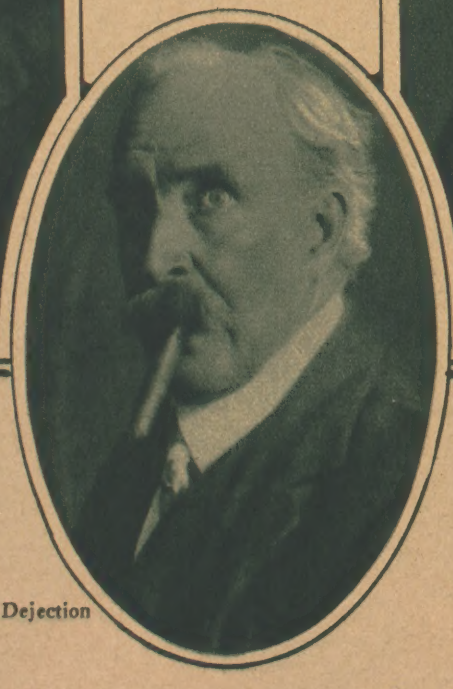


Anger

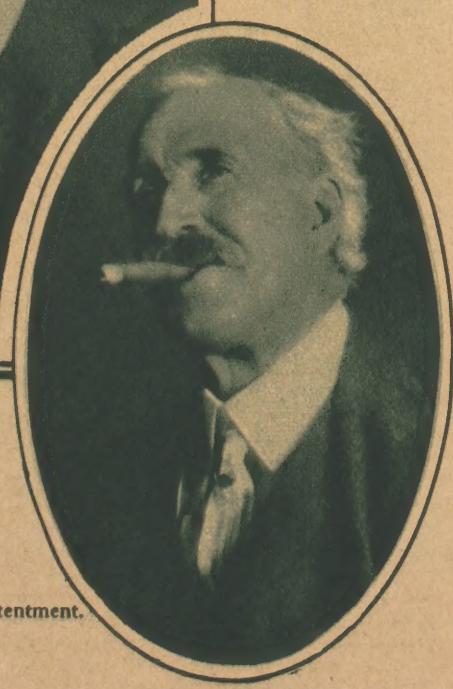
Mr. Roberts has been before the public since the days of Robson, Crane and Fanny Davenport. He has played recently in "The Affairs of Anatol," and "Miss Lulu Bett."



Suspicion



Dejection



Contentment.

For the Holiday Dance

Alice Calhoun, Vitagraph star, wears a jumper effect evening gown of opalescent sequins, with a flower design in blue beads. Tulle girdle in a huge bow at the side. Brocaded sandals and hose of silver. The only ornaments worn with this dress are a ring, bracelet and lavalier of diamonds and platinum. About each wrist is a bow of silver ribbon and she carries an ostrich feather fan of blue and silver.

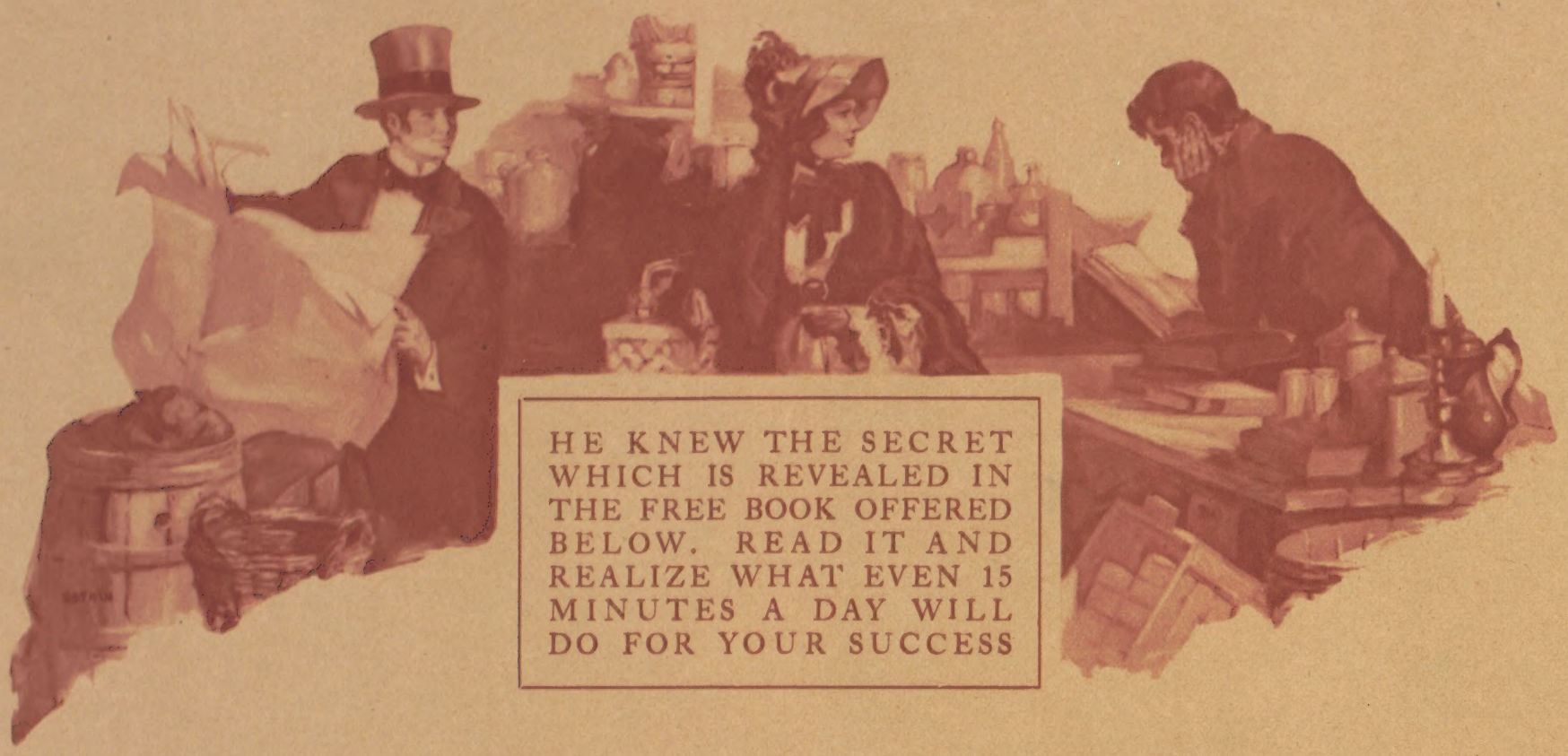
Gorgeous gown worn by Corinne Griffith in Vitagraph's "Moral Fibre." Draped skirt of beaded charmeuse, lace bodice with semi over jacket and train of hand stenciled velvet, attached at shoulder line with ostrich tip band.

Full skirt with the swing accentuated by a heavy band of fur is shown in this dancing frock worn by Hope Hampton. It is of black taffeta, covered with a tracery of fine gold thread. The bodice, hardly more than a wide girdle, is finished with three bands of dull gold trimming.

Right—Bebe Daniels, Realart star, wearing an evening gown of black chantilly lace over black satin and copper metal ribbon.

Mary Miles Minter, Realart star, in a lavender satin crinoline model, trimmed with silver lace, applied in bow-knot design.
Photo by Donald Bibble Keyes.

The Clerk Whose Name Will Live Forever



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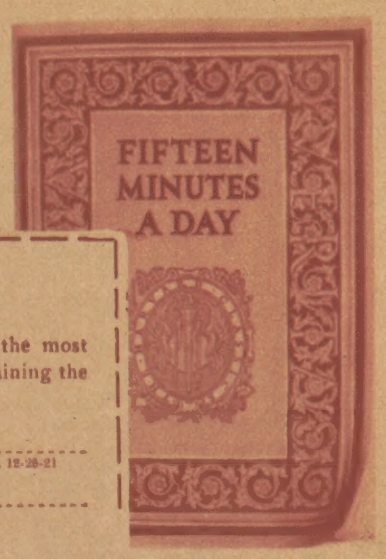

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